

to the workman, or to Scotland. The object of the artist should be to combine the general effect of the whole edifice, viewed from a distance, with the most perfect harmony in all its parts, with the utmost minuteness in every part, and without so overloading the edifice with rich ornaments, as, on coming near it, would destroy the charming impression which the view at a distance inspired. I wish to impress on the practical gentlemen who hear me the importance of using in private edifices the *Palladian* style. I have never seen in Great Britain or north of the Alps this style faithfully exemplified. The only example we have, in this style, is Whitehall, London, and, to a certain degree, the east front of Holyrood House, in Edinburgh; and if any person will look at that building, he will see one of the most beautiful edifices in Great Britain. Reflect on George-street, Edinburgh, before it was decorated with shops. It might have been the most magnificent street in Europe, as it has size, breadth, and everything else; but, nevertheless, with an entire absence of ornament, and a meagre uniformity of style, it was one of the least impressive streets imaginable; and the reason was, that the roof bore such an enormous proportion to the other part of the buildings. Now, had the *Palladian* style been adopted, the effect would have been, I venture to say, that George-street would have been by far the most magnificent street in Europe. I have only another point to which I would call attention before concluding: it is the great danger to be guarded against by attempting to introduce novelty too much in architecture. Nothing is so dangerous, or tends more to degrade, fritter away, and ruin modern art, than the attempt to introduce innovations and new styles of architecture. If a new mode of architecture do arise, it will come through a wrench in the human mind, similar to that which it received from the conquests of the Goths and Saracens. It may arise in America, it may arise in New Zealand, it may arise in Australia; but it will not arise with us. Let us be thankful for what we have. We have got styles of architecture applicable to every important object of life, and which embrace every imaginable form of beauty. You know perfectly how many beautiful edifices exist in the country; but I believe, as a general opinion, you will agree with me in thinking that, for our climate and habits, the most suitable style is the *Elizabethan*. It has this advantage, that it admits of indefinite increase without alteration of the proportions of the whole. On all these accounts, I should submit to the consideration of the practical gentlemen who hear me, whether the Ionic is not the style best adapted for edifices intended to contain but a single room,—whether the style for houses in towns, where there are several stories, is not the *Palladian*, as evinced at Whitehall, and the Palace of St. Mark's, at Venice,—whether, for public monuments, commemorative of conquests and triumphs, the *Doric* style, such as is seen in the Brandenburg Gate at Berlin, and such as is seen in the fragments from the Parthenon on the Calton Hill of Edinburgh, is not the most suitable and the most likely to command the admiration of successive times,—whether the *Gothic* is not the appropriate one for religious structures,—and whether, for country mansions, the *Elizabethan* should not be preferred?

#### SALFORD PEEL MONUMENT COMPETITION.

At the moment before going to press we hear that the first premium of 50*l.* has been awarded to Mr. M. Noble, of London, for his model of a statue, to be erected in bronze: the second premium of 25*l.* was awarded to Mr. T. Worthington, of Manchester, for a design for a fountain; and the third, of 10*l.* to Mr. E. B. Stephens, of London, for his model of a statue.

NEW ROYAL ACADEMICIANS.—Mr. R. Redgrave, Sir J. W. Gordon, Mr. T. Cradock, and Mr. F. Grant, have been elected Academicians.

#### INSTITUTE OF BRITISH ARCHITECTS.

At an ordinary meeting, held on the 27th ult., Mr. Charles Fowler, V. P., in the chair, Mr. Arthur Ashpitel was elected fellow, and Messrs. C. Fowler, jun., E. Scott, and M. Warton, were elected associates.

The chairman announced, in feeling terms, the decease of the Marquis of Northampton, honorary fellow, who had ever manifested great interest in the welfare and progress of the arts and sciences, and the societies established for their encouragement.

Mr. Billings made some remarks on the ancient architecture of Scotland, in continuation of previous observations. In the course of them, he said the flying buttresses at Durham were unquestionably Norman, although it was generally said flying buttresses are unknown to Norman architecture. The Norman groining still remained, and without these buttresses it would inevitably have fallen.

Mr. l'Anson said, he did not know any instance of a Norman flying buttress, and he had a strong impression that the Norman architects did not employ it, as their roofs did not require its aid. It was important to know whether the buttresses at Durham Cathedral were really of the Norman era, as, at present, he could not feel convinced that the flying buttress was a feature of Norman architecture.

Mr. Scott said, that the fact of these buttresses existing at Durham only, was not a proof that they were not a Norman feature, inasmuch as Durham Cathedral was the only Norman church in which the construction of the vaulted roof (being finished) rendered flying buttresses necessary. He thought it would be found in general, that the Norman churches in England were not prepared for groining, but for some kind of flat roof. At Peterborough, for instance, the shafts, instead of stopping at the triforium, run up to the top of the wall, and, therefore, could not be intended to carry a groined roof; and the same was the case in many later buildings. At Rivaux Abbey, it was evident that the choir was prepared for groining, whereas the transept, though of the same date, was not.

Our notice of the meeting on the 10th inst. we must postpone for a week.

#### THE THEATRES AND SCENERY.

As managers and scene-painters seem to listen occasionally to *THE BUILDER*, I want to use its pages to give a hint or two to certain sundry of them, and one for yourself also to begin with; which is, that you should not be afraid at times to treat of music and the drama: these belong to the arts, and should have your aid. Look to the foreign architectural and artistic publications, the *Revue des Beaux Arts*, of Paris, for example, conducted by an architect, and you will find that there all the theatres are regularly reviewed. However, what I want first to do is, to ask our rattling and clever friend, Charles Manby, who conducts the *Adelphi*, drills the "Engineers," and manages the *Haymarket* (vigorous Charles), to take away those cumbersome and dangerous iron turnstiles at the head of the new staircases, in the first-named theatre, the *Adelphi*, in the Strand,—the little house, as poor Yates used to say, where "everybody laughs and gets so hot." These fresh exits were provided at a time when *THE BUILDER* was pointing out the dreadful results which would inevitably follow an alarm of fire at some of the metropolitan theatres. The staircases are fire-proof, and should give assurance of safety to all the visitors, but are rendered useless by these awkward barriers. If an alarm of fire were by any accident to occur here,—if Mr. Wright were to make one of the gas-pipes burst (with laughing), or Miss Woolgar (one of the cleverest actresses now or ever on the stage) were to inflame to danger-point some susceptible young gentleman, these turnstiles would simply serve to iron and mangle some eight or ten unfortunate individuals, and render the staircase of no advantage whatever. Only a few weeks ago an alarm was raised in a church at Nimwegen, in Holland, that the edifice was falling, and a dreadful rush was made to the door, by which an immense pile

of bodies choked up the passage. Among them eleven were found dead, and a hundred so seriously injured that many of them will not recover. So, too, at Kegworth Church, Leicestershire, last Sunday, an alarm of fire sent the whole congregation *en masse* to the north door, and this opening inwards, a scene of confusion and danger was the result, not easily described.

Nothing of this sort is going to happen at the *Adelphi*; but having in their power such admirable means of clearing the house speedily and safely, the way should be made smooth without delay. As usual, the house is crowded every night to the ceiling.

*Drury-lane Theatre* greatly needs decoration, and a better management. Mr. Anderson is evidently wanting in liberality, right feeling, and knowledge, for his position. The narrow, chandler's-shop notions that prevail here are not at all likely to ensure success. Those who go to *Drury-lane* to get a knowledge of the state of our stage, will think it much worse than it really is.

At the *Haymarket* I would say that the opening scene of Mr. Stirling Coyne's clever comedy "Presented at Court" (excellently well played), a view of the Mall, in the Green-Park, is very effective. The dresses are good, and Mr. Secretary Peppys is broadly coloured.

At the *Princess's Theatre*, too, the wood scenes in "As you like it" may be praised. There is an admirable working company here, equal to anything; and everything is artistically put upon the stage.

I will not, however, occupy more space now than to say that "King Charming," at the *Lycæum*, is made more charming than ever, and will serve to brighten the hopes of those who may be damped by the smudge and gloom of *Drury-lane*. VANBRUGH.

#### ABOLITION OF THE WINDOW TAX.

THE movement is now culminating, and the result, so far as relates to the intentions of the Chancellor of the Exchequer, may be known ere this impression of our journal be in the hands of our readers; but, whatever that result may be, it is proper that we record some sort of abstract of recent proceedings towards the abolition of this impost of darkness, more especially as, failing its voluntary abolition by the budget arrangement, we have still to look forward to Lord Duncan's effort, and the vote of the Commons on his motion, which stands over till the 20th inst.

Since our last summary of progress, numerous respectable meetings have continued to be held in all parts of the country, at all of which petitions praying the repeal of this detested tax have been adopted. At Bridgnorth, Northampton, Newcastle, Clifton, and numerous other places as widely apart, this has been the case; but let us turn at once to the House of Commons, where the petitions are now falling on the table, thick as leaves in autumn: within the last few days, petitions have been presented, by various members, from Clitheroe, Derby, Newport, in Isle of Wight, Hartmouth, Devizes, York, Deal, Salisbury, Reading, Manchester, St. Mary Islington, St. Saviour Southwark, Richmond in Surrey, Hackney and Norton-folgate, Winchester, St. Sidwell and Holy Trinity Exeter, Exmouth, Cheltenham, Kendal, Westminster Reform Society, besides "petitions from various places," presented by Mr. Home: "36 to same effect," by Mr. Jacob Bell; "50 from the metropolitan districts," by Lord Duncan; "59 from householders in Islington and its vicinity," by Mr. J. Bell; "41 to same effect," by Sir D. L. Evans; "33 from householders in Islington (Islington clearly stood high, in the light, amidst those fogs, and worse than fogs, in which the light-tax has so long enveloped our otherwise dark enough metropolis), also from Hornsey, Holloway, &c." All this, too, over and above "petitions" indefinitely presented without either name or number, and all within two or three days.

The deputation of delegates from the various metropolitan parishes, it seems, was rather a formidable display. They went in procession an fifty to sixty carriages, each with its official